

Six Years : The dematerialization of the art object from 1966 to 1972 : a cross-reference book of information on some esthetic boundaries : consisting of a bibliography into which are inserted a fragmented text, art works, documents, interviews, and symposia, arranged chronologically and focused on so-called conceptual or information or idea art with mentions of such vaguely designated areas as minimal, anti-form, systems, earth, or process art, occurring now in the Americas, Europe, England, Australia, and Asia (with occasional political overtones), edited and annotated by Lucy R. Lippard.

M. Cari

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1969

BOOKS

Acconci, Vito Hannibal. *Transference: Roget's Thesaurus*. 0-9 Books, New York, 1969.

Andre, Carl. *Seven Facsimile Notebooks of Poetry*, etc. Seth Siegelaub and the Dwan Gallery, New York, 1969. Limited edition of 36. Notebooks date from 1960-69; "Passport," "A Theory of Poetry," "American Drill," "Shape and Structure," "Three Operas," "One Hundred Sonnets," "Lyrics and Odes." Poems, collages, letters, photographs, and drawings.

Borofsky, Jon. *Thought Process*. New York, 1969-70. Unique copy (xerox). Contents: (1) Thoughts nos. 1-36; (2) Time thoughts nos. 5-9; Thought procedures A.B.C. (June-July, 1969); (3) Brain exercises nos. 16-22, 25, 27, 28, 29 (August, 1969); (4) Thought Process M, pages 1-118: illustrations regarding the meaning of time (August-December, 1969); (5) Brain exercises no. 31, with procedural diagrams (December, 1969); (6) Thought process M continued, pages 119-178: illustrations regarding the meaning of time (December-January, 1970); (7) Brain exercise no. 32, with procedural diagram (January, 1970). (Rep.)

Brouwn, Stanley. *Potentiële beginpunten van this way brouwn's in Hamburg*. Hamburg, Hansen Verlag, 1969. Stanley Brouwn began his walking and direction pieces in 1960 in Amsterdam. One of his early projects was an exhibition of all the shoe stores in Amsterdam. An early book was titled *Brouwnhair* and each page contained a sample of the artist's hair. The following three pieces date from 1962:

1. a walk through a grass field
2. a walk during one week
3. a walk from a to b

Castillejo, José Luis. *The Book of i's*. Bonn, 1969.

Celant, Germano, ed. *Arte Povera*. Milan, Mazzotta, 1969. (London, Studio Vista, and New York, Praeger, as *Art Povera: Earthworks, Impossible Art, Actual Art, Conceptual Art*.) Celant text, pp. 225-30, plus bibliography. The rest of the book consists of work and statements by the artists: Andre, Anselmo, Barry, Beuys, Boetti, Boezem, Calzolari, de Maria, Dibbets, Fabro, Flanagan, Haacke, Heizer, Hesse, Huebler, Kaltenbach, Kosuth, Kounellis, Long, Merz, Morris, Nauman, Oppenheim, Paolini, Penone, Pistoletto, Prini, Ruthenbeck, Serra, Sonnier, van Elk, Walther, Weiner, Zorio.

Cutforth, Roger. *The ESB*. New York, Art Press, 1969.

———. *The Empire State Building: A Reference Work*, New York, 1969.

Finch, Christopher, ed. *Form Follows Function*. Special issue of *Design Quarterly*, no. 73, 1969. Includes pieces by Tony Shafrazi.

Oldenburg:

My Work: "Things Colored Red."

Alex Hay:

I will place a piece of chemical filter paper 60" × 60" on the roof of the building at 27 Howard Street, Manhattan, for the 24 hours of Thursday, March 13, for whatever it accumulates.

Rick Barthelme:

I have set down below the relevant information appropriate use of which will avail anyone anywhere of the work.

Four individual works—

Being, in the physical condition—facing north

Being, in the physical condition—facing south

Being, in the physical condition—facing east

Being, in the physical condition—facing west

About the works it can be said:

1. The works include and accept but do not determine everything (perceptual and conceptual) that occurs while in the condition.
2. The works can only be accomplished personally, and as such exist as fields of potential delimited by the physical condition.

Christine Kozlov. Information: No Theory, spring, 1969 (revised version of piece in March catalogue):

1. The recorder is equipped with a continuous loop tape.
2. The recorder will be set at *record*. All the sounds audible in the room will be recorded.
3. The nature of the loop tape necessitates that new information erases old information. The "life" of the information, that is, the time it takes for the information to go from "new" to "old" is the time it takes the tape to make one complete cycle.
4. Proof of the existence of the information does in fact not exist in actuality, but is based on probability.

Op Losse Schroeven: Situaties en Cryptostructuren (Square Pegs in Round Holes). Stedelijk Museum, Amsterdam, March 15–April 27, 1969. Texts by Wim Beeren, Piero Gilardi, Harald Szeeman; catalogue in two parts; Part II is a booklet of squared graph paper, a "page project" by artists. Participants: Andre, Anselmo, Beuys, Bollinger, Calzolari, de Maria, Dibbets, van Elk, Ferrer, Flanagan, Heizer, Huebler, Icaro, Jenney, Kaks, Kounellis, Long, Merz (Mario), Merz (Marisa), Morris, Nauman, Oppenheim, Panamarenko, Prini, Ruthenbeck, Ryman, Saret, Serra, Smithson, Sonnier, Viner, Weiner, Zorio.

Dennis Oppenheim (from catalogue):

In ecological terms what has transpired in recent art is a shift from "primary" homesite to the alternate of "secondary" homesite. With the fall of galleries, artists have sensed a similar sensation as do organisms when curtailed by disturbances of environmental conditions. This results in extension or abandonment of homesite. The loft organism stifled by the rigidity of his habitat works on not recognizing his out-put waning to the contemplation of new ways to work within old bounds.

The more successful work from the minimal syndrome rejected itself, allowing the

viewer a one-to-one confrontation with pure limit or bounds. This displacement of sensory pressures from object to place will prove to be the major contribution of minimalist art. However, when one's energy can be absorbed so wantonly, by the "place you put your thing" . . . it's time to consider a more deserving location. . . .

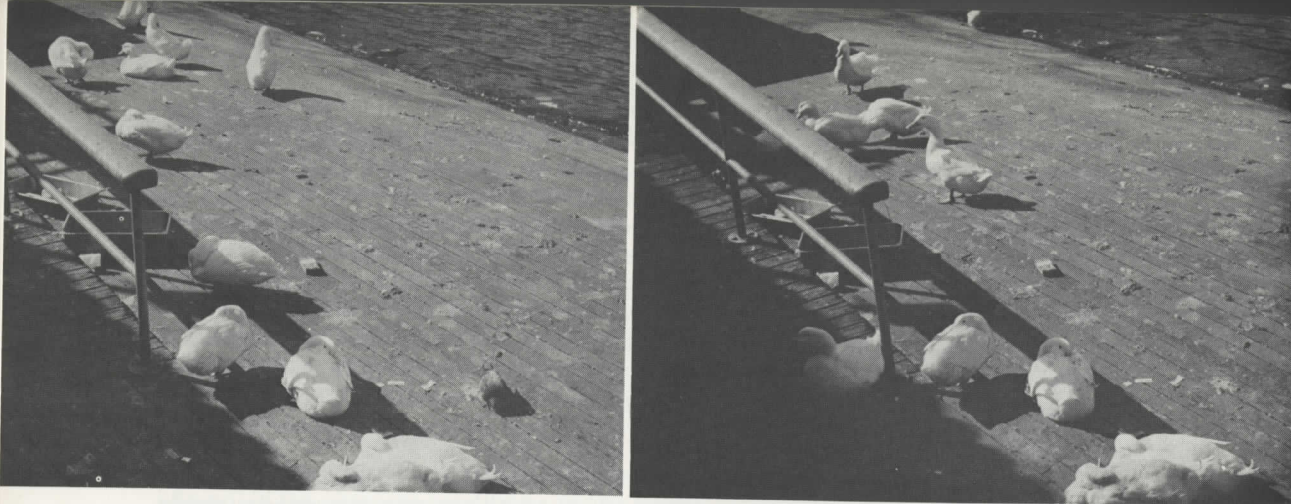
This summer I will work within the mid-western United States, using the wheat production and processing industry as a framework. Each stage of this media gridwork will be inspected and rearranged in accordance with a strict aesthetic masterplan. Last July, I directed the linear harvest of a 300' x 900' oat field in Hamburg, Pennsylvania. This time, isolated episodes will be directed towards a core network involving every permutation (from planting to distributing the product). The aesthetic effect of the interaction will permeate the range in which it deals—communication outside the system will come in the form of photographic documentation, excursions, and an annual report.

When Attitudes Become Form. Kunsthalle, Beĕn, March 22–April 27, 1969. Organized by Harald Szeeman. Catalogue texts by Szeeman, Scott Burton, Grégoire Müller, Tommaso Trini; bibliographies, biographies. Artists: Andre, Anselmo, Artschwager, Bang, Bark, Barry, Beuys, Boetti, Bochner, Boezem, Bollinger, Buthe, Calzolari, Cotton, Darboven, de Maria, Dibbets, van Elk, Ferrer, Flanagan, Glass (Ted), Haacke, Heizer, Hesse, Huebler, Icaro, Jacquet, Jenney, Kaltenbach, Kaplan, Kienholz, Klein, Kosuth, Kounellis, Kuehn, LeWitt, Lohaus, Long, Louw, Medalla, Merz, Morris, Nauman, Oldenburg, Oppenheim, Panamarenko, Pascali, Pechter, Pistoletto, Prini, Raets, Ruppertsberg, Ruthenbeck, Ryman, Sandback, Saret, Sarkis, Schnyder, Serra, Smithson, Sonnier, Tuttle, Viner, Walther, Wegman, Weiner, Wiley, Zorio. The exhibition, somewhat revised, went to the ICA in London in August–September. Charles Harrison directed it and wrote a new catalogue essay also published as "Against Precedents" in *Studio International*, September, 1969.

Op Losse Schroeven and *When Attitudes Become Form* reviewed by Jean-Christophe Amman, "Schweizerbrief," *Art International*, May, 1969; Tommaso Trini, "Trilogia del creator prodigo," *Domus* 478, September, 1969; C. Blok, "Letter from Holland," *Art International*, May, 1969; Scott Burton, *Art and Artists*, August, 1969.

March 17, New York: "Time: A Panel Discussion." The New York Shakespeare Theater, for the Benefit of the Student Mobilization Committee to End the War in Vietnam. Seth Siegelau, moderator; Carl Andre, Michael Cain representing Pulsa; Douglas Huebler, Ian Wilson. Transcript edited by Lucy R. Lippard and published in *Art International*, November, 1969. Excerpts follow:

MC: I am here as a representative of a group of artists who work together collaboratively. And since I guess no one here is familiar with the work of the Pulsa group, I'll describe it for just a moment. We're involved in considering the use of time and actually manipulating time as a material in works of art. Our group, consisting of ten members, is involved in research with programming environments through electronic technology. The environments we work with are varied: interior spaces, public places outdoors, country landscapes. In each case, a particular system capable of emanating (and whenever possible, totally controlling, or at least giving forth) perceptible energies, wave energies—light and sound—is set up and controlled through an electronic system that we've designed. All of our work is, therefore, time-extended. Generally our environments run from a period of from ten hours, uninterruptedly, each evening, for a period of a couple of weeks to several months. They're usually programmed so that they're different each night. The large membership of the group is involved in implementing these works, which are very large in scale and, technologically, extremely complex.



Douglas Huebler. *Duration Piece # 7*. New York City. April, 1969.

On March 17, 1969, fifteen photographs were made, at one-minute intervals, of an area in Central Park occupied by eleven ducks and an occasional pigeon.

Fifteen photographs (presented with no sequential order) join with this statement to constitute the form of this piece.

Our interest in time is, of course, manifold. In any situation, in any cultural situation, in any society, time (which I think is itself a phenomenon lacking any kind of absolute definition, especially in terms of Einsteinian relativity), time itself has no absolute rate of flow, nor do events have any absolute succession. Instead, the rate of flow and the succession of events is determined by the position of the observer, the speed at which he's moving, gravitational fields, temperature conditions, etc. All this is quite familiar, but it implies that a given culture has to set up some kind of a framework in which people can relate to time. An individual has the same problem. His experience of time consists of nothing more than a succession of events and consciousnesses which he has to order in some way from which he projects principles or discerns certain rates of flow. The fact that an individual isolated in a sensory deprivation chamber experiences a complete disorientation of time is indicative of the fact that we depend on a flow of events to keep us tuned in to our society's peculiar involvement with temporal structure. Our environment is totally dominated by electronic phenomena. Our total environment, at least at night, is electric. The rate at which actions occur within it, the nature of our experiences in life occur in particular rates and successions determined by electronic technology.

In such an environment, it seems critical to the Pulsa group that a public art form be developed, to deal with these phenomena to create an abstract, meaningful art force which deals specifically with the experiences people have today, in terms of time and also of space in the world. . . . Our intention through all of this is to find a way of rendering people's experience of the environment in which they live more integrated, or at least more richly intelligible. . . .

SS: Do you people think time could ever be a concrete value as now we feel space is a concrete value? Can you envisage our knowing as much about time in relation to art or to life, as we know about space?

DH: I don't think we know any more about space than we do about time. At least I don't think I do. We measure space through objects existing in the world, and I think we measure time the same way. They're both rather boundless; they're only conven-

tions that we use. Let me answer the first part of what Seth said too. I think it's perfectly fair to say that time is what each of us says it is at any given moment. But as a convention, it suits our purposes within the terms of the particular structure that we want to give to it. I work in an extremely neutral way. I'm altogether incompetent to work with the kinds of elements and materials that Pulsa does. But I am interested in being able to take some very small piece of life, of the world, and doing something with it in terms of time, that is, by demonstrating how objects or the position of things change. I've done that by having elements, events, or materials actually change as they would normally in sequential time, documenting the changes photographically, and then scrambling the photographs so that there's no priority of the linear. It's just a way of pulling something out of a series of possibilities and calling it a work. . . .

IW: As far as I'm concerned, time is just a vast illusion, it's just a never-ending illusion without any possible understanding of it. I don't really use it in this sense, though. I use it just as a word that has suitable characteristics, but one of the facts is that it is a word, and that it is so nebulous, such an enigma, that you can't pin anything on it; it's so vague, it's not even there. The word, when said, is like a sound: it vanishes in its moment of execution, the sound vanishes, just like time. But this is really what I'm trying to do. The same principles carry over to oral communication, and I'm not involved with time now, I'm involved with oral communication. . . .

I can go right back to the primitive philosophies of Greece. Pythagoras and Socrates (not so much Plato) were aware, obviously, of the animation of ideas presented through oral communication. They never went near the printed word, and so oral communication comes out of that tradition. But it also comes out of today, and today's art. I came up through the art of Primary Structures, etc., and I'm very much a part of it. I try all the time to keep things at a primary state and present subjects as directly as possible. If you have the subject of, say, oral communication, it can't be written because you can't write an orally communicated thing. Obviously you apply the medium that presents the idea as directly as possible, and you end up with

Pulsa. *Continuing Research Project*. Computer and strobe lights on Yale Golf Course, New Haven. Winter, 1969.



yourself saying it—oral communication—just directly. The animation of the situation is not destroyed.

CA: There's one thing that troubles me personally. I said that I did sculpture and I did poetry, and I'm willing to accept Ian's oral communication as an art form related to poetry, but not related to sculpture or painting, because I feel that if you can write or say something adequately, there's no need to make a painting or sculpture of it. In other words, painting and sculpture explicitly concern themselves with aspects of human sensibility which cannot adequately be dealt with in language. So that's why I wonder, is Ian here as a poet, in a sense?

IW: I certainly am not a poet, I'm a very bad writer; probably that's why I'm talking about oral communication. I'm not a poet and I'm considering oral communication as a sculpture. Because, as I said, if you take a cube, someone has said you imagine the other side because it's so simple. And you can take the idea further by saying you can imagine the whole thing without its physical presence. So now immediately you've transcended the idea of an object that was a cube into a word without a physical presence. And you still have the essential features of the object at your disposal. So now, if you just advance a little, you end up where you can take up a word like time and you have the specific features of the word "time." You're just moving this idea of taking a primary structure and focusing attention on it.

Norvell, Patricia Ann. *Eleven Interviews*, March–July, 1969. Tape recordings, unpublished; each tape indexed in typescript plus bibliographies and biographies; Hunter College Library, New York. Andre, Barry, Huebler, Kaltenbach, Kosuth, LeWitt, Morris, Oppenheim, Siegel, Smithson, Weiner.

Stephen Kaltenbach (edited by L. R. L. and the artist):

SK: Over the past two years, previous to January, 1967, I had been removing the number of elements in my work one by one; they were becoming simpler and simpler. I realized that you could only remove so many elements from a volumetric form and still have a volumetric form. Finally it has to go, so if I wanted to continue working that way I would have had to begin reducing the number of elements in the environment which intrude and complicate the visual experience. I decided I would take over the space and control everything from the door in; I made a series of drawings which I guess you have seen—the room constructions, which are completely normal rooms in every aspect from color to ceiling features to door with one single manipulation. For instance, a floor that was shaped like a pyramid, but was covered with carpet. There was no flat floor in the room; it went to the edge of the walls. That's the first thing that was really very consciously cerebral about my work. . . . Also at that time I began to smoke grass. That was very important. . . . I felt that in a sense I could remove myself from my ego a little bit, and see myself and my work more clearly. I was stoned when I had an experience that started me on the drapery things I did. . . . I would simply come up with a shape of cloth, for instance a square, and I would decide on five or ten different ways to fold it that looked nice. If a person wanted one they would choose the color and size and kind of cloth and follow my directions. That suggested the possibility that as an artist I didn't have to control everything. In fact, some of the things I'm interested in now are things that I control hardly at all. Another thing I was thinking about from January to March 1967 was legality and laws and the fact that a great many things that are illegal aren't immoral. . . . I thought of the possibility of breaking some of these laws that really aren't unethical and sealing the evidence of it

into a time capsule so I could document my feelings about the laws but not pay the piper for what I'd done. I made three capsules between November 1967 and June 1968. . . . I never say anything about the contents and I won't even admit that there are contents, although I don't swear that there aren't. The secret quality itself, and the enclosure of whatever was inside, if anything, was really important. . . . One was for Bruce Nauman, who was a primary influence on me over all other people; and one was for Barbara Rose, which says: "Barbara Rose: Please open this capsule when in your opinion I have achieved national prominence as an artist." The one at the Museum of Modern Art is to be opened when I die. . . . The contents of the capsules are limited by what I can imagine, what I can accept as appropriate, what I can accept as art. Although I guess lately there is nothing that I can't accept as art. . . .

PN: Do you feel we are taking any bigger step in opening up the art field than in the past? That this whole year has been exciting?

SK: Culturally we are permitted to move faster now. I like being in a looser, faster moving, developing kind of thing. The developing has really become primary. I'm

Dan Graham. One still from *Two Correlated Rotations*. 2 Super-8 film projections. 1969.

Two performers with camera's viewfinder to their eyes are each other's subjects (observed) as they are simultaneously each other's objects (observers) are subjects to each other's objects in the filming of each other; the process is a relation of dependent, reciprocal feedback.

In the gallery, the spectator "sees" the feedback loop in a very close time between the cameras' recorded images: 2 object/subject *I*'s in relation to his *I* on 2 screens at right angles to each other.

The 2 cameramen spiral counterdirectionally, the outside performer walking outward while his opposite walks inside toward the center. The filming ends when the inside performer approaches the inward limits of the center of his spiral. As they walk, their "objective" is to as nearly as is possible be continuously centering their camera's view on the position of the other. This is more complex at times for the inside performer who, in order to maintain a continuous view of the outer walker would have to swivel on his neck a complete 360°. So it is necessary for him to shift at times his vantage from over one shoulder to over the other side of his neck (the movement of this is seen in the film as a rapid, approximately 100° pan along the horizon line).

